

# THE EDUCATION UNIVERSITY OF HONG KONG

## Course Outline

### Part I

<b>Programme Title</b>	: Bachelor of Arts (Honours) in Creative and Digital Arts
<b>Programme QF Level</b>	: 5
<b>Course Title</b>	: Exploring Digital Visual Arts
<b>Course Code</b>	: ART1232
<b>Department</b>	: Cultural and Creative Arts (CCA)
<b>Credit Points</b>	: 3
<b>Contact Hours</b>	: 39
<b>Pre-requisite(s)</b>	: Nil
<b>Medium of Instruction</b>	: English
<b>Course Level</b>	: 1

---

### Part II

The University's Graduate Attributes and seven Generic Intended Learning Outcomes (GILOs) represent the attributes of ideal EdUHK graduates and their expected qualities respectively. Learning outcomes work coherently at the University (GILOs), programme (Programme Intended Learning Outcomes) and course (Course Intended Learning Outcomes) levels to achieve the goal of nurturing students with important graduate attributes.

In gist, the Graduate Attributes for Sub-degree, Undergraduate, Taught Postgraduate, Professional Doctorate and Research Postgraduate students consist of the following three domains (i.e. in short "PEER & I"):

- Professional Excellence;
- Ethical Responsibility; &
- Innovation.

The descriptors under these three domains are different for the three groups of students in order to reflect the respective level of Graduate Attributes.

The seven GILOs are:

1. Problem Solving Skills
2. Critical Thinking Skills
3. Creative Thinking Skills
- 4a. Oral Communication Skills
- 4b. Written Communication Skills
5. Social Interaction Skills
6. Ethical Decision Making
7. Global Perspectives

## 1. Course Synopsis

This course introduces students to an appreciation and understanding of the concepts, skills, language, aesthetics and principles of those practices inherent in different digital arts through the examination of subjects related to the history of digital visual art making in theory and practice. Both technical and aesthetic issues are addressed throughout the course, while field visits pertaining to digital visual art practices within the city and the region will also be included. As transmitters of cultural, humanistic and aesthetic values, the course includes an introductory study of digital visual art history and art appreciation, visual elements and design principles, computer graphics, moving images, film, animation, new media, etc., examining the ways that these digital visual art forms and styles have developed over time. Essential qualities, such as visual literacy, technical skills and creative thinking, will be explored in order to prepare students for other components of the Major.

## 2. Course Intended Learning Outcomes (CILOs)

*Upon completion of this course, students will be able to:*

- CILO<sub>1</sub> investigate and interpret individual art disciplines, media and specific methods of making digital and visual art.
- CILO<sub>2</sub> identify the key elements of digital art after learning experiences in various approaches to problem-solving, communicating ideas, lateral thinking and studio investigation.
- CILO<sub>3</sub> demonstrate a basic understanding of the social, cultural and political contexts from which digital art is produced, viewed and critiqued
- CILO<sub>4</sub> develop aesthetic criterion for evaluating digital visual arts, guided by critical practices in relevant disciplines.

## 3. Content, CILOs and Teaching & Learning Activities

Course Content	CILOs	Suggested Teaching & Learning Activities
<p>Introduction: What is digital visual art and how are we living with it? Interpreting contemporary art trends, reflecting upon history as well as inquiring about the future.</p> <p>Explore themes of digital visual art and the commonalities of various forms of art, including key elements in local and international digital visual arts trends, cultures and styles.</p>	CILO <sub>1, 2 &amp; 3</sub>	<ul style="list-style-type: none"> <li>• Discussions</li> <li>• Case studies</li> <li>• Field trips</li> </ul>
<p>Aesthetic and critical response to digital art exhibits in museums and visual culture</p> <ul style="list-style-type: none"> <li>• Art Appreciation and Criticism: Use the 4-stages Analysis (Feldmen) Description, Analysis, Interpretation and Evaluation of the work</li> </ul>	CILO <sub>1, 2 &amp; 4</sub>	<ul style="list-style-type: none"> <li>• Gallery Visits</li> <li>• Group work</li> </ul>
<p>Explore relationships between digital visual art ideas and the use of media:</p>	CILO <sub>1, 2, 3</sub>	<ul style="list-style-type: none"> <li>• Studio demonstrations and</li> </ul>

<ul style="list-style-type: none"> <li>• Digital drawing</li> <li>• Computer graphics</li> <li>• Moving images</li> <li>• Film and animation</li> <li>• New media</li> </ul>		<ul style="list-style-type: none"> <li>• art making</li> <li>• Community-based visits</li> <li>• Guest talks by artists</li> </ul>
Digital Arts market, socio-political and international contexts	<i>CILO</i> <sub>1, 2 &amp; 3</sub>	<ul style="list-style-type: none"> <li>• Podcast learning</li> <li>• Meeting professionals in the field</li> </ul>
Site-Specific Digital Arts <ul style="list-style-type: none"> <li>• Develop ways of creativity through producing digital artwork in relation to specific sites and platforms. Documenting the process for peer and public sharing.</li> </ul>	<i>CILO</i> <sub>1, 2, 3</sub>	<ul style="list-style-type: none"> <li>• Field trip</li> <li>• Art making</li> <li>• Group work</li> </ul>
Reflective Assessment <ul style="list-style-type: none"> <li>• Project presentation and critique</li> </ul>	<i>CILO</i> <sub>3, 4</sub>	<ul style="list-style-type: none"> <li>• Class sharing and critique</li> <li>• Peer evaluation</li> </ul>

#### 4. Assessment

Assessment Tasks	Weighting (%)	CILO
(a) e-Portfolio (e-progress mapping) <ul style="list-style-type: none"> <li>• Students should be able to manifest the concept of the development of class works and final project, with reviews on “digital visual art” materials, guest notes and documentation of the development of studio work and workshop (i.e. ongoing evaluation of initial concept, written responses, research and experimentation).</li> </ul>	60%	<i>CILO</i> <sub>1, 2 &amp; 3</sub>
(b) Field trip report (1,200 words) <ul style="list-style-type: none"> <li>• Each student is required to submit a Field Trip Report on the study of a series of digital artworks in a physical or virtual exhibition or platform. The report should reflect students’ basic understanding of digital art forms, visual language, and key aspects of artistic expression in different contexts. The key aspects of artistic expression include purpose and function of the artwork, cultural significance of its subject content, aesthetic ideas, style and implications.</li> <li>• The written assignment should have accurate attributions from literature, and ideas should be organized and structured.</li> </ul>	40%	<i>CILO</i> <sub>1, 2&amp;4</sub>

#### 5. Use of Generative AI in Course Assessments

Please select one option only that applies to this course:

❑ **Not Permitted:** In this course, the use of generative AI tools is not allowed for any assessment tasks.

✓ **Permitted:** In this course, generative AI tools may be used in some or all assessment tasks. Instructors will provide specific instructions, including any restrictions or additional requirements (e.g., proper acknowledgment, reflective reports), during the first lesson and in relevant assessment briefs.

## 6. Required Text(s)

Simanowski, R. (2011). *Digital art and meaning : Reading kinetic poetry, text machines, mapping art, and interactive installations*. Minneapolis: University of Minnesota Press.

## 7. Recommended Readings

Appignanesi, R., & Garratt, C. (2005). *Introducing postmodernism*. London: Icon Books Ltd.

Dempsey, A. (2006). *Destination art*. London: Thames and Hudson.

Gatto, J. A., Porter, A.W., & Selleck, J. (2000). *Exploring visual design: The elements and principles*. Worcester: Davis Publications.

Heartney, E. (2008). *Art & today*. New York: Phaidon Press.

Hu, W. (2001). *Chinese art at the crossroads: Between past and future, between east and west*. Hong Kong: New Art Media Ltd.

Li, A., & Chen, W. (Eds.). (2020). *Interactive installation art & design: Art experience driven by technology*. Hong Kong: Artpower.

O'Sullivan, J. C. (Ed.). (2021). *Digital art in Ireland: New media and Irish artistic practice*. London: Anthem Press.

Paul, C. (2008). *Digital art* (New ed.). London ; Thames & Hudson.

Robertson, J., & McDaniel, C. (2005). *Themes of contemporary art*. New York: Oxford University Press.

Rush, M. (2005). *New media in art*. New York: Thames & Hudson.

Shanken, E. (Ed). (2009). *Art and electronic media*. New York: Phaidon Press.

彭欣、刘姝铭 (2019): 《新媒体艺术》，中国，江西美术出版社。

陸蓉之 (2003): 《破後現代藝術》，中國台灣:藝術家出版社。

## 8. Related Web Resources

Contemporary art:

<http://www.pbs.org/art21/index.html>

<https://www.artnet.com/>

<https://www.artcrush.com/>

Hong Kong Museum of Art:

<http://www.lcsd.gov.hk/CE/Museum/Arts/>

Asia Art Archive:

<https://aaa.org.hk/en>

Digital Art Archive:

<https://digitalartarchive.at/home/>

## **9. Related Journals**

Nil

## **10. Academic Honesty**

The University upholds the principles of honesty in all areas of academic work. We expect our students to carry out all academic activities honestly and in good faith. Please refer to the *Policy on Academic Honesty, Responsibility and Integrity* (<https://www.eduhk.hk/re/uploads/docs/000000000016336798924548BbN5>). Students should familiarize themselves with the Policy.

## **11. Others**

Nil

Last update: 19 March 2026